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## Notice.

THE "Musical World" is now published on SATURDAYS. Subscribers are respectfully reminded that a year's subscription, paid in advance, alone entitles them to a Ticket for the Concert in June. No musical entertainment, unless of essential importance to art, or of general and historical interest, can be noticed, if not advertised in our columns. No advertisements can be inserted in the current number after four o'clock on Thursdays. For the convenience of our country subscribers, their Tickets for the Concert will be made transferable.

A Song by Mr. Macfarren, the poetry by Mr. Dion Bourcault, and a Waltz by Henselt, are presented to our subscribers this week. A few copies still remain of No. 9 of the "Musical World," containing the Triumphal March, by Mr. Moscheles, orders for which should be transmitted without delay.

## Her Majesty's Theatre.

THIS great establishment re-opened for the season on Tuesday night. Owing to the engrossing interest of actual politics, London is as full at the present moment as in the height of the season. The perfect satisfaction expressed by the brilliant and crowded audience assembled on Tuesday night may, therefore, be taken as a fiat of approbation from the tribunal to which the munificent lessee looks chiefly for support. Were we a gazette of fashion, we could occupy half-a-dozen columns with a list of the noble, wealthy, and otherwise distinguished personages who presided on the occasion; but as we are simply a journal of music and the drama, our readers must tax their imagination to picture a scene such as only the London Italian Opera can present—a scene to which the prestige of high rank, the pomp of affluent citizenship, the pride of literary and artistic distinction, and the absorbing influence of female beauty, lend a glow of splendor, an intensity of excitement, and a variety of interest, unparalleled elsewhere. There were matters, also, connected with the first night of the present season, that had been the subject of zealous discussion for weeks previously. Signor Costa, the late admirable director of the orchestra, had resigned his situation, and was to be succeeded by Mr. Balfe, a dramatic composer of European fame, albeit, as Captain Rock has it, a "*merus Hibernus*." The popularity of Signor

Costa, both with the *habitués* of the opera and with his orchestra, was so great that an *emeute* was anticipated in consequence of his absence. The writer in the *Morning Chronicle*, bursting with early and exclusive information, had stated in the columns of the lucky newspaper which enjoys the advantage of his collaboration, that so violent was the general feeling about Signor Costa's resignation, that one of the oldest and most esteemed members of the band—Mr. Lindley, the violoncellist—had thrown up his engagement, and would no longer strengthen the orchestra with his inimitable talent; and though, at the first full rehearsal under Mr. Balfe, the superb veteran was observed among the foremost in his place, and among the foremost to shake the new conductor warmly by the hand—an illustration of how much reliance is to be attached to the musical information of the *Morning Chronicle*—though this occurred to disverify the prediction of the critic Jenkins, late of the *Great Gun*—expectations of a disturbance were hardly less rife among the subscribers. However, Mr. Balfe made his appearance, and was received with three spontaneous, enthusiastic, and unanimous cheers, which at once set at rest all anxiety on the matter—and the sequel established his competency for the important post he occupies, beyond all possibility of dispute.

Another subject of interest was the first representation of "young Verdi's" *Nabucco*, under the new title of *Nino*. *Nabucco* has created a furore in Italy and several other places on the continent. The enthusiasm of the modern Italians, however, is so easily excited, that we expected nothing, and were not at all surprised to find nothing in "young Verdi's" score. *Ernani* led us to suspect, and *Nabucco* has certified our suspicion, that of all the modern Italian composers Verdi is the most thoroughly insignificant. We listen, vainly, as the work proceeds, for the semblance of a melody. There is positively nothing, not even a feeling of rhythm—but rather indeed, a very unpleasant disregard for that important element of musical art. The choruses are nothing but the commonest tunes, arranged almost invariably in unison—perhaps because the composer knows not how to write in parts. The concerted music is patchy, rambling and unconnected. The *cantabiles* are always unrhythmical—and the absence of design is everywhere observable. The harmonies are either the tritest common-places, or something peculiarly odd and unpleasant. Nothing can possibly be more feeble than the orchestration. The employment of the wind instruments is remarkably infelicitous, and all the experiments are failures. The overture is the poorest stuff imaginable, and yet the only glimpses of tune in the opera are comprised within its limits—and these are subsequently employed throughout the work *ad nauseam*. Serious criticism would be thrown away upon such a work. Either "young Verdi" must be a very clever man of business, or he must have come into the world with a

silver spoon in his mouth. His popularity in Italy signifies nothing—but the reputation he elsewhere maintains is an enigma. We might overlook his ignorance of all the rules of art, were there in him any indication of natural feeling, or the shadow of ventive power—but alas! no—all is a dead flat—a dreary waste of barren emptiness!

In thus honestly giving our opinion of "young Verdi," (who is already, we believe, nearly *forty*.) we cannot impeach the spirited proprietor of Her Majesty's Theatre for bringing forward his operas. They enjoy continental repute, and the subscribers have a right to hear and judge them. Whether they will like them remains to be seen. Our impression of the new singers is favorable. Mdle. Sanchioli has a voice which partakes of the double character of *soprano* and *mezzo soprano*. Her highest and lowest notes are better than those of the medium range. Her style is full of energy, and albeit unfinished and occasionally coarse, her singing bears marks of a taste in the right direction. In her acting, which is bold and impassioned, she frequently reminded us of Giulia Grisi, with whom, however, we have not the remotest notion of comparing her. Mdle. Corbari, though less pretending than her sister-debutante, pleased us even more. Her voice is a sweet soprano of moderate compass. Its power is much impaired by a nervousness which prevents the fair artist from giving it full scope, but its agreeable quality is not the less apparent. The acting of Mdle. Corbari is graceful and natural. The other performers were Signor Fornasari, whose lungs appear to be in as excellent condition as his best friends could desire—Signori Botelli, Dai Fiori, A. Giubilei, and Mad. Bellini, all of whom are already known to the opera *habitués*. The argument of the new version of *Nabucco* involves the conquest of Babylon by Ninus, king of Assyria, his assumption of divinity, his punishment, madness, repentance, and restoration to reason. The chief personages of the drama are—Ninus (Signor Fornasari), Phenena, his daughter (Mdle. Corbari), Abigail, a slave, erroneously supposed also to be his daughter (Mdle. Sanchioli), Hydaspes, nephew to the King of Babylon (Signor Corelli), Orotaspes, High Priest of Isis (Signor Botelli), the High Priest of Bel, who is nameless (Signor A. Giubilei), Abdallo, an old Assyrian Officer (Signor Daifiori), and Anna, sister to the High Priest of Isis (Mad. Bellini). The scene lies partly at Babylon and partly at Neveh. In the hands of a good composer some fine musical situations would have been taken advantage of, but Signor Verdi has overlooked every available point, from sheer inefficiency, and nothing less. The opera was splendidly mounted—and well produced in all respects. The orchestra, under Balfe, was admirable, and the choruses had been trained with great care, though having nothing but unisons to sing, they had no very difficult task to accomplish. The scenery, by Mr. Marshall, was picturesque and beautiful. In this department Mr. Lumley has wonderfully modified, for the better, the antique opera *regime*. So well pleased were the audience, that at the end of the opera Mr. Lumley was loudly called for from all parts of the house. Afterwards the same honor was conferred upon Mr. Balfe, who was brought forward by Mr. Lumley, and received with flattering demonstrations of approval.

A few words about M. Perrot's new *ballet* must suffice. *Catarina: ou, la Fille du Bandit*, is founded on an adventure of the celebrated and adventuresome painter, Salvator Rosa, who falls among brigands and is forthwith engaged in an amour with Catarina, chief of the banditti (a female robber, like her namesake of *Les Diamans de la Couronne*)—who is

herself loved by one Diavolino, her lieutenant—who is jealous of Salvator Rosa, and ultimately kills his mistress with a blow intended for his rival, the painter. The cast combines the talents of Mdle. Lucile Grahn (Catarina) M. Perrot (Diavolino) M. Gosselin (Salvator), Mdle. Louise Taglioni, (Salvator's principal model) and Madame Petit Stephan (the betrothed of Salvator)—besides subordinates. The scenery, costumes, and arrangements of the dances are worthy all praise. The pantomime of M. Perrot was inimitable, and the dancing of Lucile Grahn graceful and admirable. Her *tarantella* was delicious. Louise Taglioni also made a highly agreeable *première modèle*; she is, we believe, a niece of the Taglioni. The music, by Signor Pugni, is very pretty and appropriate, The scenery, by Mr. Marshall is charming.

On the whole Her Majesty's theatre may be said to have opened with every indication of a prosperous season. The new decorations of the interior are of the most gorgeous and costly description. They are said to have been effected at the immense outlay of twenty-three thousand pounds. A question may be raised as to the judiciousness displayed in the choice of color for the satin curtains with which every box is furnished. Yellow is not favorable to the complexion, which it invests with too much of its own hue—unlike the contrast produced by the juxta-position of other colors. This will be a point of discussion, at least for the fairer *habitués* of the theatre, who will not like their fresh bloom yellowed when most they desire its effect to be felt. Moreover yellow, amongst many Eastern nations, is the colour of mourning. But this *passim*.

### Mr. Benedict's Crusaders.

Mr. Benedict's new opera of the "Crusaders" has been played every night since our last, to crowded houses. The music gains on each new hearing. The overture is a splendid and animated piece of orchestral writing, instrumented with great brilliancy and judgment. The chorus of Crusaders is introduced with admirable effect. The music of the opening scene is full of variety and beauty. The accompanied recitative of the Archbishop of Tyre impressively conveys the dignity of the sacerdotal character, and this is cleverly sustained throughout the opera. The chorus of Crusaders is chivalrous and imposing; the effect is enhanced by one verse being delivered almost without the aid of the orchestra, while in the last the entire instrumental means at the composer's command are effectively employed. A *morceau d'ensemble*, for the knights, "Stand then on guard," is very energetic. Alméa's first cavatina, (sung by Miss Romer) "They little know the charm," involves a spontaneous melody, to have obtained which many a theorist would give up half his learning. The second phrase, delicately accompanied by the wood instruments, is full of *fine coquetterie*, as the French have it. The florid *coda*, with the intervening snatches of choral response, is highly effective. Ismael's romance, (by Mr. King), "Within yon forest stands a rock," is full of the wild gloom suitable to the character of the singer and to the story he narrates; it is instrumented with a force of colouring almost Weberish; the climax in the major is in fine relief. Bohémond's first song, (by Mr. Harrison), "Whate'er thy lot in life may be," a melody somewhat trite, but supported by an agreeable clarinet accompaniment in arpeggio, is usually encored. The seraphine in the subsequent dialogue is not effective; there is nothing less like an organ, if an organ be intended—but as there was little

likelihood of an organ at such an epoch, and in the city of Tyre, any other instrument might have been imitated with equal propriety. The final concerted piece in this scene opens with a splendid chorus, "Despair and fury," which is subsequently repeated, and followed by an accompanied recitative for the Archbishop, very finely introduced by an interrupted cadence, bold and unanticipated. The chorus of Crusaders then re-occurs, first unaccompanied and then with a noble counterpoint for the stringed instruments, strengthened by the whole body of the orchestra. After some more desultory concerted music, in which snatches of this chorus are interwoven with good effect, another chorus of the Crusaders, "On to the Temple," accompanied by brass instruments, forms the climax.

In the second scene the chorus of Fedavis, "Master and monarch," is wild and full of character. The solo for Hassan, the Man of the Mountain, (Mr. Stretton,) however, with its accompaniment of cornets and harps, is somewhat too *suave* for the character of the savage despot who utters it. Bohémond's ballad, "Oh love! to whom the fond heart pleadeth," (by Mr. Harrison,) is short and sweet. The chorus of Oda-lisques, behind the scenes, "Come, thou art bidden," is a delicious snatch of fairy music, voiced with perfect skill, and accompanied with masterly delicacy and completeness. The duet for Bohémond and Alméa, (Mr. Harrison and Miss Romer,) "There needed not this fairy place," is one of the best developed compositions in the opera. It opens with a lovely solo for the oboe, followed by a phrase which pleasantly recalls (without plagiarising) a duet from Spohr's *Jessonda*. The whole of this movement is skilfully elaborated, and reminiscences of the ever-recurring chorus of Crusaders are felicitously introduced in the accompaniments. The final *ensemble* is composed entirely of the subject of the same chorus, augmented, and accompanied *pizzicato*, eight quavers in a bar, with admirable effect. The finale, though neither long nor elaborate, is full of energy and character. The distinction between the Christians and Infidels is preserved with consummate skill in the choruses.

The second act contains another very fine duet "Alméa here," between Ismael and Alméa (Mr. King and Miss Romer), near the commencement of which is a melodious phrase, first given by the orchestra and then by the voice, of rare beauty. The *ensemble* "Tis vengeance that can calm," has a very ingenious and fanciful orchestral accompaniment. After this, a phrase, which strongly resembles the subject of a grand soprano scena in Spohr's *Faust*, worked with great skill, is made the orchestral support of some dramatic dialogue (sung not spoken), and the whole concludes with an *ensemble* based upon a charming and natural melody. The first air of Iseult, "In the heart's early dream," is spontaneous and delicious; it never escapes, and always deserves an encore—Miss Rainforth sings it to perfection. Yet another beautiful duet, full of refined melody and picturesque orchestration, "The truant time," is given to Bohémond and Iseult. A ballad for Bohémond "When saddened thoughts," is graceful, but has no striking characteristic. The whole of the concerted music which follows, embodying the first sight of Jerusalem, and the enthusiasm of the Crusaders, is full of dramatic interest. The Finale is well constructed—involves an exquisite quintet, beautifully voiced—and effectively concludes with the chorus of Crusaders.

The third act commences with a pretty chorus of attendants, followed by a romance, "In childhood's calm," an elegant melody *à la barcarole*, for Iseult (Miss Rainforth), enriched by an ably written *obligato* accompaniment for the violin,

which is effectively rendered by Mr. Hughes, leader of the Drury Lane orchestra. A duet, "My bosom of those fears dispel," for Iseult and Count Raymond, (Miss Rainforth and Mr. Borrani) contains many fine points, and especially a beautiful melody at the words, "From childhood's days."—The ensemble is somewhat *à la Weber*, but very brilliant and effective. A ballad for Mr. Harrison, "Ill gifted ring," in the approved modern opera style, somewhat recalls the old melody, "Let us haste to Kelvin Grove." It meets with an unanimous and invariable encore, and will most likely reimburse the publishers for the expense of the entire opera. We quote the verses, as a favourable specimen of Mr. Bunn's poetic muse;—

Ill-gifted ring! how many a vow  
Of faith on thee I've sworn;  
And blighted hopes are all which now  
Thou leavest me to mourn!  
This pledge—o'er which such burning tears  
Have flowed without relief,  
Though given by me in happy years,  
Comes back to me in grief.  
Oh, if from mem'ry far away,  
The thought could now be chased,  
That in my first affection's day,  
Thou on her hand wert placed!  
Sad pledge, o'er which such burning tears  
Have flowed without relief,  
Which given by me in happy years,  
Comes back to me in grief!

Mr. Punch, who takes so much pains to ridicule the poet of the "Crusaders," had better enforce his position by writing something in the same style. We will wager a bottle of claret that he signally fails in his attempt. Another duet, "I well remember," is worthy of remark for its clever instrumentation and a beautiful phrase of melody at the words, "I have, in passion's sudden growth." The opening chorus of the last scene, "All around is smiling," is not remarkable for originality. A triumphal march begins superbly, but is too soon cut short. The finale is remarkable for a new arrangement of the ordinary florid rondo with which modern operas are wont to conclude, and the type of which may be found in Rossini's *Cenerentola*—the famous aria "*Non piu mesta*." Mr. Benedict has allotted his *aria* to the two principal *soprani*, Miss Rainforth and Miss Romer. The effect was novel and brilliant, and a simultaneous encore was the result.

The prevalent characteristics of the music of the "Crusaders" are the profusion and grace of its melodies, the variety and brilliant effects of its orchestration, and the dramatic truth which colors every scene. Mr. Benedict is a musician of genius and fancy, and the facility of his invention is heightened and strengthened by musicianship of *facture* and detail. The *Crusaders* is his best opera, and will add to his already deservedly great reputation.

The *mise-en-scène*, and all the *minutiae* of scenery, costume, and spectacle, are highly creditable to the spirited management of Drury Lane theatre. The training of the choruses confers honour upon Mr. Tutton, and the acting of the subordinates says much for the assiduity and skill of Mr. W. West. The orchestra did its duty with great efficacy. The *Crusaders* is likely to have a long run, and will no doubt enrich the treasury.

## The Ruins of Athens.

THE first piece of this name to which Beethoven composed music, was a melodrama in one act, which the once celebrated Kotzebue wrote for the inauguration of the new theatre at



Pesth, in Hungary, in 1812, the construction of which cost the government six hundred thousand florins. The piece of Kotzebue, one of the most *fade* inspirations of that unprincipled writer, was ill-fitted to excite the energies of a mind so independant and unworldly as that of Beethoven. An allegorical plea for despotism, an apostrophe to irresponsible power, was a matter to disgust, rather than inspire, the stern and philosophical republican. It is not therefore surprising that the piece was purely a *drame de circonstance*, lived its brief hour, and carried the music with it into oblivion. Ten years subsequently, however, the drama of Kotzebue was remodelled into a species of mythological pantomime, by Carl Meisel. The original music of Beethoven, with the additions of a new overture, and several other pieces composed for the occasion, was adopted, and the piece was produced at the Josephstadt Theatre, in Vienna, on the 5th of October, 1822. The following brief sketch of the plan of Meisel's version may prove interesting at this moment.

The curtain rises upon a gloomy cavern, where Pallas (Minerva) the Goddess of wisdom, has been sleeping for no less than two thousand years—banished from Heaven by Jupiter; for having, albeit the patron-divinity of Athens, allowed Socrates, the philosopher, to fall a victim to the malice of his enemies. At the expiration of this period, however,—the wrath of Jove appeased—the wielder of thunderbolts takes pity on the daughter who had sprung from his omnipotent brain, and dispatches sundry invisible and incorporeal emissaries, to awake Minerva and release her from her long captivity. Hermes (Mercury) his wing-footed messenger, comes to announce to the Goddess that the term of her banishment has expired, and the invisible spirits awake her with songs of joy. Minerva, rejoicing, desires to test her liberation, and resume at once her plenary honors of divinity. She yearns for the adoration and incense of which her long confinement had for two thousand years deprived her. She first thinks of her Athens, where altars had been erected in her honour. She expresses her thought to Mercury, who replies—"Two thousand years have flown away, and with them the Parthenon, the altars to Minerva, and Athens itself." The Goddess of Wisdom thinks that Mercury is at his old trick of fibbing, for Hermes was not only the God of thieves but of liars also; and why should he have foregone his ancient habits? He had ever been regarded, in Olympus, as incorrigible, and Minerva's sleep of twenty centuries had been enlivened by no vision of his reform. To convince her that Mercury was not lying, a demonstration ocular was absolutely requisite. Accordingly the scene changes to a *tableau* of Athens in ruins! Poor Minerva is astounded—she stands gaping and immovable, as though *Asphyxia* had laid hands upon her. Still incredulous, she questions a young Greek, who passes by. Subsequently, she interrogates a maiden—a daughter of modern Athens, beautiful as those of old—for amidst her degeneracy, the city of Aspasia and of Alcibiades has preserved that type of loveliness, which in her women speaks as eloquently now, as when the temple of Minerva was thronged with ardent devotees. But how are her ears shocked by the accents that assault them! Instead of the language so divine, of Socrates, of Plato, of Aristotle, of Homer, Hesiod, and Theocritus—instead of the language of Diogenes, (most eloquent of dogs!)—of Pericles, or even of Demosthenes the orator and sophist—what does she hear? A jargon, a *patois*, a jumble, a cacophony that startles and disgusts her ears, used to the antique music of inspired philosophers! Oh unworthy descendants of Miltiades, of Themistocles, of Anacreon, of Sappho the golden

tongued! Minerva turns away in mingled contempt and sadness. But her sorrow becomes absolute rage when she perceives a miserable Mosque, where erst stood the Temple of the Winds, and a motley throng of dervishes, delivering themselves up to the brutal sensuality of a vulgar and debased religion—on the site, where was celebrated of yore the decorous worship of the wise Minerva! What knows the Goddess of the miracles of Mahommed, the Temple of Mecca, or even of Allah, the Mussulman *soubriquet* of a fancied and fallacious Jupiter? What knows she of the Fakirs, their horrible self-torturing, and their hideous grimaces? Voltaire himself never sneered with a bitterer sneer at the red hot iron, and the burning coal. St. Simeon Stylites on his pillar, would not have emotioned her one jot, for her spirit was with other and most different times. A march of Janissaries, and the ragged appearance of a Turkish soldiery, achieve the despair of Minerva. She entreats her Mercury, in the name of his ancient and unrewarded love, to snatch her from the scene of misery and degradation presented by the Athens of her old affection. The God of thieves, after an oration in which all his protreptic eloquence is used to persuade Minerva that the country of Goethe and of Schiller is but a renovation of the antique Hellas, requests the goddess to follow him into Hungary. This agreed upon, the scene once more changes, and the principal place of the city of Pesth is placed before the view of the beholder. Here we have a stale and unprofitable tirade of fulsome eulogy in favour of the temporary prince, whom an old man denominates the father of his people. The statue of the sovereign rises out of the earth, is forthwith crowned, and the whole concludes with a chorus, in which the happiness contingent on despotic rule is cringingly and maudlingly, albeit unsatisfactorily, set forth.

This was the idea of the sycophant Kotzebue—murdered for his traitorous desertion of the principles of his early youth, by the patriotic student, Carl Sand—about whom one Alphonse Brotte has made the worst romance extant—and to this, Beethoven, the uncompromising republican and leveller, composed music! The drama, even as remodelled by Carl Meisel, is unsophisticated rubbish, but the music of the giant of Vienna has preserved it from oblivion.

An English version of this allegorical *masque* was produced on Thursday night at the Princess's Theatre. The undertaking was a bold one, and confers great credit on the management. The only difference from the German original was the substitution of London for Pesth. This gave occasion for some gorgeous spectacle. A festival is held in honour of the immortal Shakspeare, the "Jove of Helicon." A procession of the chief characters in his best known plays—*Hamlet*, *Macbeth*, *King Lear*, *Othello*, *The Merchant of Venice*, *The Tempest*, *A Midsummer Night's Dream*, *Romeo and Juliet*, &c., &c., &c., produced an effect, which, though motley, was exciting. Mr. Wallack appeared as Hamlet, following the Ghost, and was received with tumultuous applause. Mr. Granby looked an admirable Falstaff, and the other characters were well impersonated. A fairy ballet is introduced in the festivities, to which music has been cleverly arranged from the Pastoral Symphony and the well-known *Septet* in E flat—so that the whole of the music was Beethoven, and no alloy. The piece ends with the crowning of Shakspeare's effigy. The first *tableau*, representing the ruins of Athens, with fragments of the Parthenon, the Temple of Apollo and the Acropolis, was cleverly painted; and a scene representing the London Royal Exchange is also deserving praise. The music, on the whole, was well executed, when its difficulties are taken into consideration.

The wonderful chorus of Dervishes, in B minor, was greatly applauded. The duet, "Wretched, wretched native land," a composition of exquisite pathos, was very efficiently sung by Miss Smithson and Mr. Leffler. The songs, "By Phaoon slighted, Sappho weeps," and "Freedom is blighted," both exquisitely tender inspirations, were also very nicely rendered—the former by Mr. Leffler, the latter by Miss Smithson. The chorus, "Susceptible hearts," one of the loveliest melodies that even Beethoven has produced, was understood at once by the audience and loudly applauded. The overture was played with spirit, but it is the least interesting of all the orchestral preludes of Beethoven. The final chorus, "Hail, mighty master!" went less steadily than the rest of the music, but will doubtless be perfected after a few more performances. To conclude—the mere fact of introducing an unknown work of Beethoven is highly honourable to the establishment, and we trust that its success may repay the trouble and outlay that have been expended upon it. The house was crowded, and the *masque* announced for repetition every night till further notice, amidst some manifestations of dissent.

## Jenkins on the Morning Press again.

### LETTER II.

(From a Correspondent.)

I am induced, by your readiness in inserting my last communication, to trouble you with another. Those who recollect the style of criticism in which the doings at Her Majesty's Theatre were apostrophised by Mr. Jenkins, in the *Great Gun*, were very curious to see what sort of a notice he would give in the *Morning Chronicle*, on the opening of that institution for the present season. Though, of course, it was not anticipated that the religion of the lessee would be brought upon the *tapis*, as in the *Great Gun*—yet the Costa v. Balfe affair, it was thought would produce something pungent from the pen of Jenkins! But the disappointment was great to find nothing but a column-and-a-half of bad criticism, worse English, incorrect historical *memoranda*, and trite platitudes. Not a word about Costa—not a word about the religious ceremonies of peculiar sects—not a word of exciting matter! Nothing but a dreary notice, in which the writer's non-acquaintance with his subject is beautifully enforced. If you will allow me to bore you, I will glance at a few of the salient points of the article. It sets out with something about a "great fact," a favorite expression of the writer, which means nothing—proceeds to assert that the revival of English taste for music was due to the "southern opera," and stumbles eventually upon the following:—

"To the Italian Opera do we owe the development of the marvellous genius of Handel; and without its *exciting and voluptuous melody* what would have been the character of his sacred works? The most distinguished masters of the German, French, and English school are indebted for their mightiest inspirations to the southern forms of melody."

This involves two monstrous absurdities. Handel's Italian operas, with the exception of a few songs, are forgotten—while his oratorios are more popular with all classes than they ever were before. The German and English schools owe nothing to the southern forms of melody.—(What does the critic mean by *forms of melody*?) Only fancy the *Messiah*, the *Jupiter* symphony, the *Fidelio*, or the *Der Freischütz*—among the "mightiest inspirations" of the great German masters—indebted for *anything* to the Italian writers!—Moreover, what-

ever can be intended by the *exciting and voluptuous melody* of the ITALIAN OPERA (!), involved in the first paragraph? The following is a specimen of English, somewhat unusual in the columns of the *Morning Chronicle*.

"Or the great lyrical theatres in Europe, her Majesty's theatre ought to be regarded as *pre-eminent*."

Pre-eminent or!!—I shall pass over a long quotation from himself, under the denomination of "an eloquent critic," and also an elaborate description of the new decorations of the interior of Her Majesty's Theatre. A short sentence describes Balfe's reception on his appearance in the orchestra, but not a word occurs about poor Costa! I will not deprive you of any portion of the critique on *Nabucco*, of which the following is the opening paragraph:—

"The overture possesses little interest. It opens with an *andante maestoso* movement; it is of a *choral* character, with *broad and rich* harmony, which leads to an *allegro*, that forms the subject of a subsequent chorus, followed by a graceful melody, with more freshness of thought than is afterwards found! it is *beautifully carried out*. This brings us to the coda, a spirited movement, which will be recognised, if our recollection does not fail us, in Nino's song and chorus. The overture is *patchy, having little or no continuity*; in fact, there are no less than five different movements."

How did this pass the hands of the *Chronicle* reader? The overture is "*beautifully carried out*," and "the overture is *patchy, having little or no continuity*." Here are two assertions which flatly contradict each other, in the same article, and all but in the same paragraph? An *instrumental* movement, too, is of a *choral* character, "and the *broad and rich* harmony" leads to an *allegro*. Was ever so much nonsense in one obscure paragraph!

"The introductory chorus is noisy 'Gli arredi festivi.' The cavatina for Botelli, 'Sperate o figli,' was so badly sung that it was impossible to decide on its merits. The *terzetto*, 'Prode guerrier,' was encored. It is for two soprani and a tenor, but is decidedly the property of Bellini.

The first sentence escapes my comprehension. "The introductory chorus is noisy 'Gli arredi festivi.'" Perhaps the Editor of the *Chronicle* can explain. The last sentence is unmeaning—what does the "but" signify. The *terzetto* being written for two soprani and a tenor, does not necessarily interfere with its being the property of Bellini.

"The chorus, 'Lo vedeste,' was well instrumented. The march that follows is quaint and clever, but there ought to have been a military band on the stage. Fornasari was encored in the 'Tremia gl' insani,' an *andante* in the finale of the first act, which is an elaborate piece of writing, proving Verdi's great resources in choral writing."

The chorus was not, and is not well, but very ill instrumented. The march is not quaint, and is far from clever—and there was no necessity for a military band upon the stage; there was quite enough of it in the orchestra. The *andante* is not an elaborate piece of writing, nor does it show great resources in choral writing, inasmuch as there is *no choral writing in it*—it is the opening of a *morceau d'ensemble* for Nino, Phenena, Abigail and Orotaspe—and anything more puerile and ill written is not to be found in the *repertoire* of modern Italy. Elaborate forsooth! What a singular idea must the writer entertain of the quality of elaboration!

"The scena and aria, 'Anch io dischiuso un giorno,' sung by Mdile Sanchioli, at the opening of the second act, might be rendered effective by a good singer. The chorus 'Il maledetto' is full of character. The canon for five voices, 'S'appresson gl' istanti,' is a *masterly conception*. The complete break down of Fornasari in the scene where he is struck with delirium, leaves us no means of appreciating the beauties of this scene, in which Ronconi used to electrify an audience."

The chorus, "*Il maledetto*," is a bad version of a cannibal melody, ill arranged for voices in unison, and clumsily scored

for the orchestra. The canon is a weak attempt at a round, for which a schoolboy would be deservedly rated. A masterly conception! Fornasari did not break down in the scene alluded to. The paragraph is unfair, and violates truth.

"The duet, 'Donna chi sei,' in the third act, appertains to Rossini; a portion was encored, 'Oh! di qual outa,' but it looked like an encore to order, for neither Sanchioli nor Fornasari did justice to it."

Poor Rossini! His worst enemies could not do him a more scurvy turn than this!

"The chorus, 'Va pensiero,' is the gem of the opera; it is deliciously instrumented."

The chorus is an insignificant ballad, unskilfully arranged for voices, and instrumented with extreme meagreness of effect.

"The symphony prior to the fourth act is ingenious, but the trombones were too prominent."

There are only three acts. Here, I presume, the critic was asleep.

"Fornasari made nothing of his solo, and his acting was coarse. The funeral march was too lively, but a prayer, 'Oh, dischiuso é il firmamento,' although not remarkable for originality, was a simple and unaffected melody, and after a mass of choral writing it was such a relief that it was encored. Signora Corbari displayed an organ of good quality, but without finish. The finale was a prayer sung without accompaniment up to the close, when the orchestra came in with a crash. It is effective, and was much applauded and encored."

The march is a very deadly parody on Rossini's march in the last scene of *La Gazza Ladra*. "Oh, dischiuso," is not a prayer, but an aria of no merit, for which Signora Corbari's very pleasing singing won the encore. An "organ without finish" belongs to the peculiar and unintelligible jargon of the writer. The final prayer alluded to is the very worst feature of the opera.

"It will be concluded that this opera owes its great popularity to the concerted pieces. In melody it is remarkably deficient, but the composer has displayed dramatic feeling of a high order, and he has the tact of orchestral colouring in an eminent degree."

All this may be concluded by those who regard Jenkins as a critic—but others will come to a conclusion very different.

"The principal parts were miserably sustained. Signora Sanchioli has much energy, but it is often ludicrous, from excessive exaggeration, and as her appearance is not in her favour her acting looked like burlesque, especially from the constant rolling of the eyes! As a singer, she is sixth rate, her voice is harsh, and her style forced and unnatural. Signora Corbari, it may be presumed, was never on a stage before last night. Botelli, Corelli, and Fornasari are all mediocrities quite unworthy of a great lyrical establishment. Fornasari's style is getting worse and worse."

All this is monstrous, from its prejudiced non-adherence to truth. The parts were not miserably sustained—nor is Sanchioli a sixth rate, or even a third rate singer—nor is Fornasari getting worse and worse—nor is the gentleman who penned the critique on Nino a fit person to occupy the station of musical reviewer to the *Morning Chronicle*.

To conclude—why was no mention made by the reviewer that Mr. Lumley, the lessee, and Mr. Balfe, the new conductor, were both called before the curtain after the opera, and received by the audience with enthusiasm? And why did he not mention that the orchestra went as well under Mr. Balfe's baton, as of yore, under the able direction of Costa? Did he not know these things—or was it inconvenient to recognize them? In either case our critic is in a fix. If the first, he is incompetent for his office: if the last, he is betraying the trust reposed in him, as a true chronicler of musical events for the *Morning Chronicle*.

I have for my amusement drawn up a comparison between the two articles on *Don Quixote* which appeared in the *Morning Chronicle* within a few days of each other. They give directly opposite opinions in a dozen places. As they both appeared in one paper, it is no excuse to say that Jenkins wrote one and Dr. Gauntlett the other. I have sent the result of my collation—perhaps you may find use for it. B.—

[We are obliged to our correspondent for both his papers. The "Comparison" shall appear in our next.—Ed. M. W.]

## Lenora.

(CONTINUED FROM OUR LAST.)

THUS her despair o'er every sense

And through each vein was raging,

And war against God's providence

Most rashly she was waging.

She wrung her hands and beat her breast,

Until the sun had gone to rest,

And up in Heav'n's arch beaming,

The golden stars were gleaming.

Hush! listen! listen! tramp—tramp—tramp!

A courser's steps she counted,

The rider next, with clattering stamp

Before the porch dismounted.

And listen! at the gate, a ring

Sounds faintly—softly—ling-ling-ling,

And then came, through the portal

These words, distinctly mortal,

"Holla! open the door my pet;

Watchest thou, love? or sleepest?

How art thou mooded tow'ards me yet?

And laughest thou, or weepest?"

"Ah! Wilhelm! thou so late at night:

I've watch'd for thee in sorrowing plight,

And undegone much chiding.

Whence com'st thou now, thus riding?"

"We only saddle at midnight,

From far Bohemia, hither,

I rous'd myself late for the flight,

And now will bear thee, thither."

"Stay, Wilhelm, stay! The wind doth rush

Loud whistling through the hawthorn bush.

Here—heart's love—let me hold thee,

My warm arms shall enfold thee."

"Let the wind whistle through the haws,

Child—let it whistle stronger,

Now clinks my spur; the black horse paws;

I dare not tarry longer.

Come—come: truss up thy dress, and spring

On my black horse, behind me swing,

To reach our couch to day, love,

One hundred miles away, love."

"And must I ride one hundred miles

To our bride bed to day, love?

And hark! the church clock tolls meanwhile,

Eleven! doth it say, love?

"See here!—see there!—the moon is high;

We and the dead can swiftly fly.

'Tis for a bet we're flying,

To where the couch is lying."

"Yet say—where is thy bridal hall,

Thy nuptial bed—where lies it?"

"Far—far from hence!—still, cool, and small,

Eight slender planks comprise it."

"Has't room for me?" "For me and thee!

Come, gird thy dress; quick, mount with me.

The guests are there to meet thee;

The doors wide open greet thee."

The fair girl quickly dressed, and sprung

Upon the horse behind him;

And round the trusty rider flung,

Her lily arms entwined him.



And hurra! off! away! the steed  
 Flies like the wind with whistling speed.  
 The horse and rider quivering,  
 And sparks and pebbles shivering.  
 And right and left—on either hand  
 Before their eyes quick sunder'd,  
 How flew the lawns, and heaths, and land!  
 And how the bridges thundered!  
 "Dearest, dost fear? The moon is high!  
 Hurra! the dead can swiftly fly!  
 Dost fear the dead my own love?"  
 "Nay—leave the dead alone, love,"  
 What sound is that of clang and knell?  
 Why do the ravens flutter?  
 Hark! the death-song: and tolls the bell!  
 "Bury the corpse" they utter!  
 A funeral train was coming near;  
 They bore the coffin and the bier:  
 The hymn, the croak resembled  
 Of frogs in ponds assembled.  
 "After midnight with the dead,  
 With knell and lamentation:  
 Now, my young wife I homeward lead  
 With bridal celebration.  
 Come, Sexton, with thy choral throng  
 And draw us out thy bridal song!  
 Come, Priest, and say thy blessing,  
 O'er tow'rs the couch we're pressing."  
 The clang was still'd; vanish'd the bier,  
 Obedient to his calling:  
 And all beside—less and less near  
 Behind his horse was falling.  
 And further—faster still—the steed  
 Flies like the wind with whistling speed.  
 The horse and rider quivering,  
 And sparks and pebbles shivering.

ALBERT SMITH.

(To be concluded in our next.)

## Review.

"Treatise on Harmony," By ALFRED DAY. (Cramer, Beale and Co.)

(Continued from No. 8.)

**Cap. 11, of Pedals in the Strict or Diatonic Style.**—When first this figure of musical composition was employed, the pedal note never appeared but as the bass, and its use was restricted to the tonic and dominant. Subsequent theorists have attempted to shew that the pedal can be inverted, and that other notes of the scale can be used as pedals; with the beautiful effects of the inverted pedal modern orchestral writers have made us happily familiar, but we feel this to be one of the exclusive resources of the free style, and wholly incompatible with the diatonic school. Dr. Day meets these propositions as follows:—

In the strict style the pedal note can only occur as the bass.

Great care must be taken to distinguish between these "pedal points," as they are called, and the transient discords of the third species. The key note and fifth can alone be used as pedals, but any note of the scale may be held through a series of passing notes in the third species of discords.

**Cap. 12, of Modulation.**—We have here some remarkably perspicuous rules, the truth of which must, we think, be obvious to every one with a cultivated ear who examines the examples by which they are illustrated. Dr. Day asserts that—

In the strict school, modulation can be effected by taking any concords sufficient to determine a key, but that chord which determines the new key, (that is, which has the first note foreign to the previous key,) must have its root in the bass.

He establishes this by giving specimens of modulation wherein the chord which determines the new key has its root in the

bass—and then gives the same train of harmonies inverted: the most happy mode of proving his theory—since nothing can be more striking than the bad effect of one and the good effect of the other passage. We quote one of the examples (the cross marks the bad chords)—



Almost the only objectionable point we have yet observed in this work, as a guide for the unassisted student, is, the want of sufficiently extensive phraseological musical examples, to convey the full force of the author's meaning, and we earnestly recommend Dr. Day, in a future edition, to augment his illustrations, throughout, to the length and interest of those which apply to this chapter.

**Chap. 13, of Diatonic Free Music**—explains that school of music which may be considered a sort of medium between the ancient and the modern, the strict and the free. It admits of the second inversion of concords and the third inversion of chords of the seventh (which are excluded from pure counterpoint because of the unprepared fourths which they contain), also the unprepared chord of the seventh on the dominant. Creighton, Boyce, Kent, Arne, Storace, and Shield, among our own composers, have written principally in this style, and it is up to this point only that the acknowledged rules of harmony and counterpoint can be referred to as the standard of correctness, we will not say beauty, in musical composition. Thus far have we followed our author through the paths of his predecessors—and although we find that he comes to precisely the same point which they, either in theory or in practice, have attained before him, our quotations will prove that he has taken a very original view of many parts of the subject,—and our conviction is that the whole is demonstrated in so clear and complete a manner as to render the "Treatise on Harmony" a most desirable work for any student of music to consult.

## Miscellaneous.

PARISH ALVARS, the well known performer on the harp and clever composer, has arrived in town, from Vienna, for the season. Mr. Alvares performed at the Leipsic *Abonnement* Concerts on his route.

**MADAME PLEYEL.**—(*La Belgique Musicale*, March 5.)—The absorbing theme with the musical world of Brussels is the concert which Madame Pleyel will give on the 14th inst., in the *Salle du Grand Concert*. The moment is attended with the liveliest impatience when this first of talents, who unites within herself the characteristic qualities of her most illustrious rivals, shall place herself at the piano, to interpret a programme which no other pianist would dare to attempt, and still less in such a manner as to justify the temerity of the essay. From Madame Pleyel, the amateur of Beethoven or Mendelssohn, of Hummel or Weber, of Liszt or Thalberg, of Dreychock or Dobler, may equally reckon on an execution ideal and perfect, in the different styles which appertain respectively to those great masters of the piano—and while observing the tone peculiar to each, the cunning enchantress knows well how to transform their various compositions in such a manner as to make them definitively her own. We need but exemplify this assertion by an appeal to those who have heard Emile Prudent execute his own Fantasia on the *Huguenots*. They will then be enabled to judge by comparison what a creation this work becomes under the fingers of Madame Pleyel. It is the same with everything she executes. All Brussels, in a few days, will speak like ourselves, for every pianist, amateur or professional, who resides in the metropolis, will of course have heard the incomparable artist, whom, while they must despair of equalling, they cannot but eagerly adopt as a model. Madame Pleyel will start for England the second week in April.

**MR. HAUSMANN**, the eminent violoncellist, has arrived in town from Germany, after spending two months with his friends abroad, and playing with great success at the great concerts in Hanover, Dresden, and Frankfort. The *Abonnement* Concerts at Hanover are under the direction of the dramatic composer, Marschner, known in England by his opera of the *Vampyre*. The *Abonnement* concerts at Dresden are under the direction of Ferdinand Hiller, the pianist and composer, to whom they owe their existence. The *Museum* Concerts at Frankfort are conducted by Guhr, who is also director at the theatre. At each of these Mr. Hausmann's violoncello performances excited the greatest interest.

**THE TRINIDAD ORGAN.**—A second trial of this superb instrument took place before a vast body of amateurs and professors of the organ, at the warehouse of Messrs. Gray and Davison, the manufacturers. Mr. Thomas Adams displayed the capabilities of the instrument in a programme consisting of three extemporaneous performances, and a selection from the choral and other works of the great masters, including a MS. overture of his own composition. Another new stop, somewhat vaguely denominated the *symphonicon*, was exhibited in several of the pieces to great advantage by Mr. Adams. The peculiar quality of the tone of this stop—which is perfectly new in construction—depends upon none of the ordinary manoeuvres of voicing. The tone has much in common with that of a concert flute, and the effect of tonguing, hitherto an exclusive property of the flute, is completely and agreeably attained. The masterly performances of Mr. Adams who skillfully drew out the capabilities of all the most important stops, was the theme of general admiration. The selection was more popular than classical, and there was no composition written expressly for the organ. The latter we suppose is not necessary to show of what stuff an organ is made.—*Morning Post*.

**MR. DANDO** has commenced his quartet concerts at Crosby Hall. The second took place on Monday evening. The novel features in the programme were the second Quartet of Macfarren, in F, written for, and dedicated to Ernst, the cele-

brated violinist—and Mendelssohn's second Trio in C minor, for piano-forte, violin, and violoncello, introduced by Made. Duleken at her last *soirée*. Macfarren has composed a new *Finale* for his quartet, a Pastoral movement, in 6-8 measure, very fresh, melodious and charming. The quartet, beautifully executed by Messrs. Dando, Gattie, Hill, and Lucas, was received with great favor, and will doubtless, now that Mr. Dando has set the example, become a stock piece in all performances of classical chamber music. It is the best composition of the kind that has proceeded from the pen of its author, and is quite on a par with the quartets of Spohr and Mendelssohn. The trio of Mendelssohn gains much by a second hearing. There are several palpable reminiscences in it nevertheless. In the first movement we have almost the epitome of one of the finest passages in Beethoven's overture to *Coriolan*, and the subject of the last movement is borrowed from the finale of Mozart's grand piano-forte duet in F major. It was magnificently played by Mr. W. Dorrell, Mr. Dando and Mr. Lucas, and applauded with great enthusiasm. The other instrumental compositions were Mozart's Quartet in E flat from op. 10, and Onslow's Quintet in G major. Miss Steele varied the programme by singing, very pleasingly, an air by Purcell, and a Spring song by Mendelssohn, both of which were excellently accompanied on the piano-forte by Mr. Dorrell. The throne-room was well filled by Mr. Dando's friends and the city amateurs.

**HULLAH TESTIMONIAL FUND.**—Mr. Hullah having resolved upon the construction of a new music hall, for the purpose of carrying out his system of vocal education, the pupils of his higher classes have given some public exhibitions of their skill in Exeter Hall, with a view to assist Mr. Hullah by the receipts, in the project which he has so boldly undertaken at his own risk. Two of these performances have already taken place, consisting of sacred and profane music, one act of each. The execution of the anthems, motets, hymns, madrigals, glees and part-songs, by ancient and modern composers, under the able conduct of Mr. Edward Collett May, Mr. Hullah's principal and most zealous assistant, were deserving of high commendation, manifesting in a favourable light the progress of the pupils, and the efficacy of the Wilhem method as taught by Mr. Hullah. At the first performance, there was a very charming part-song by Moscheles, which was loudly encored. At the second, we noticed another of the same species, by Mendelssohn, a deliciously fresh inspiration, to some graceful verses from the pen of Mr. Chorley. The audience on both occasions, filled the entire body of the hall.

**MOLIQUE**, the celebrated violinist and composer, will arrive in England very shortly, with his daughter, a clever pianist.

**THE BEETHOVEN QUARTET SOCIETY** commences proceedings on Monday. We shall give a full and detailed account.

**ANCIENT AND PHILHARMONIC CONCERTS.**—In future there will be no leader at these concerts. Mr. T. Cooke has been appointed *principal violin* at the Ancients, and Mr. Blagrove is to play the concertos and *obligato* accompaniments. The direction of the orchestra will be vested solely in the conductor, as at the Opera House. The Earl of Cawdor will direct the first Ancient concert on Wednesday. The following vocalists have been engaged:—Made. Caradori, Miss Dolby, and Mrs. Sunderland—Messrs. Allen, Hawkins, Machin, and F. Lablache.

**NEARLY ALL** the most eminent professors in London have placed their names down as subscribers to the new work of Mr. French Flowers, "The Construction of Fugue Illustrated." It will doubtless throw great light upon the subject.



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The attention of the readers of the "MUSICAL WORLD," is particularly directed to p. 261, No. 32, August 8th, 1844, of this work. Article, "CORRESPONDENCE," signed Z. T. PURDAY

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